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the departmental bureau of Marseilles. Still some very interesting documents are yet to be found in the private collections purchased by the city ; and the scholarly librarian, M. Henri Dayre, is ever ready to place himself at the complete disposal of the *chercheur*. But if the necessary information is not to be found at Arles, one has only to consult the extensive deposits at Marseilles, which are being rapidly evolved from chaos into order through the untiring labor of the brilliant archivist, who cannot be adequately thanked for the services he is ever ready to lend.

The four rich deposits at Lyons differ from those at Toulouse in that the notarial system is as yet non-existent, while, of course, there is no parliamentary section. As a matter of fact, three of these deposits overlap one another and could well be brought together ; and especially as it is always difficult to gain entrance to the *Hôtel-Dieu* and the *Charité*. Regarding the classification of these four deposits, it may be said that, although efforts are being made in that direction, they are yet in a somewhat chaotic state.

And finally at Dijon, the want of careful arrangement is often evident, for, notwithstanding that many volumes of Inventories have been published, it not unfrequently occurs that a *liasse* indicated therein is either misplaced or removed from the archives.

J. L. GERIG.

Columbia University.

PELER LE GEAI.

(Note to La Fontaine's Fables.)

To the Editors of *Mod. Lang. Notes*.

SIRS:—M. Delboulle, in his *Les Fables de la Fontaine*, mentions a parallel between the *Misere* of the Renclus de Moliens and *La Cigale et la Fourmi*. There is in the *Carité* another parallel, not noted in the Regnier edition of La Fontaine, which should be added to M. Delboulle's collation, pp. 63–67, under *Le geai paré des plumes du paon*. The Renclus gives evidence of familiarity with this fable in a form which justifies La Fontaine's use of *geai* as the traditional French title of the story, in preference to the *choucas* first

advanced by Baïf and Ménage and approved by Regnier (*La Fontaine, Œuvres*, I, p. 298).

The passage of the *Carité*, CLXXV-CLXXXII, discusses the redemption of the world by Mary, through the birth of Christ ; the Virgin is in combat with Satan, who has taken the form of a *gai*, and crept into the forbidden nest, *i. e.* the world or the human heart, CLXXV, vv. 10–12 :

Bien sot ou li gais se repust ;
Tout desnicha quanke il pust,
Et cascun jour le plume et poile.

CLXXVI, vv. 1–4 :

Li gais Adan, Evain honi,
Ki dist k'il seroient oni
A le majesté souveraine
S'il manjoient dou fruit bani.

But Eve by her sin admits the *gai* into the nest, whence he is driven by the Virgin and the birth of Christ, CLXXVII, 8–12 :

Quant en si bas fu ostelés
Li rois dou pais souverain ;
Adonkes fu li gais pelés,
Li orguilloüs li pielés ;
Le virge le mist en pelain.

The Renclus expresses his admiration for the Virgin who accomplished this great thing with one dart, a ray of humility, CLXXVIII, vv. 10–12 :

Oïl ! se pareille ne sai.
Li gais ki en fu al essai
Ne crient plus dart dont on le fiere.

The Renclus now explains, CLXXIX, vv. 1–6 :

Le gai apel nostre aversaire,
Et ses engiens se plume vaire ;
Sathans est vairs com vaire plume.
Por divers engiens de mal faire
Son ni et son propre repaire
Claime ou cuer ki d'orguil fume.

But the precedent of shooting at the jay established by Mary, is followed by the ancient saints, who, CLXXX, vv. 7–9 :

Le cachierent fors a un fais.
Jadis fu pelichiés li gais
Quant li peneant le despisent.

Even though the world has changed and, v. 11,

Au gai pres tout ont faite pais,
the Renclus cites the example of the Magdaleine, who, CLXXXI, vv. 1–3,

. . . . anicha
Chest gai ; mais puis le pelicha
Le dame et prist aspre venjanche.

The idea then of this sustained metaphor is that Satan, disguised under brilliant plumage gains admittance to the human soul. Mary strips him of these feathers, and drives him out in disgrace. In the fable the jay thus gains admittance among the peacocks, who similarly reveal the fraud and drive him out in derision. The Renclus is adapting the fable to his theme.

Let us add that *pelichier*, doubtful to Van Hamel, is certainly *peler*. If "le sens paraît être plutôt : chasser hors du nid," the fact is due to the terseness of the passages in question ; for in the author's mind *peler le gai*, i. e. 'to see his real character,' was tantamount to his expulsion. The two operations go on side by side through the passage.

A. A. LIVINGSTON.

Haverford School.

HUGGINS'S ORLANDO FURIOSO AGAIN.

To the Editors of Mod. Lang. Notes.

SIRS :—An attempt (in *Mod. Lang. Notes*, xx, 199 f.) to determine the authorship of an eighteenth century translation of the *Orlando Furioso*, claimed for both Wm. Huggins and T. H. Croker, lacked completeness because I had been unable to find 'Part of O. F.', translated by Huggins. Recently, through the kindness of Dr. Paget Toynbee, and especially of Mr. H. A. Wilson, the Librarian of Magdalen College, Oxford, some of the missing evidence has been supplied.

That Huggins did not issue a new edition in 1757, but merely a new title-page and 'Annotations,' which would be bound up with any sets remaining in stock, is confirmed by the existence in the library of Magdalen College of a copy, in a contemporary morocco binding, of the edition of 1755, in which the original title-page has been cut out, and that of 1757 inserted, while the 'Annotations' are bound up in a separate volume with the 'Part of O. F.' and Zappi's 'Sonnets.' Moreover, the first volume contains two autograph letters, one dated 'January 1, 1755,' and signed

'The Translator,' and the other dated 'Rupert-Street, April the 2d' [1755], addressed to the President of Magdalen College, and signed 'Tem. Hen. Croker.' Croker speaks of 'these Morocco Volumes,' and proceeds : 'Pardon me in sending my Mite if such a trifle as these Sonnets are worth your own or your Library's Acceptance. The former I don't doubt of your Goodness receiving : the latter, I believe, is unsuited, but it springs from a mind, that would do all acts that could show my gratitude to my most worthy friend, W. Huggins.' That the 'translator' who signed the first letter was Huggins, is shown by some verses, in the same hand, which begin

'Mansion Rever'd accept with aspect mild
The toilsome studies of thy faithful child';

and by an inscription, in a different hand, which runs :

'D. D. Ariosto Anglius, Gulielmus Huggins Armigr de Headly Park in agro Hantofi. Istius Collegi¹ olim Socius.'

The translator of Zappi's sonnets seems thus far to be Croker, though I hope it will not seem unfair to call attention to his characteristically vague language ; he does not plainly say he translated them. It would be interesting to know why the *DNB* ascribes this translation to Huggins.

The most important evidence, however, is the 'Part of Orlando Furioso. Translated from the Original Italian. By W. Huggins, Esq ; 1759.' After the title-page comes a Letter to the Reader, as follows :

Candid Reader,

Permit me to assure you, upon the word of a gentleman, and the faith of a christian, I have most strictly prohibited myself the inspection of the copy of those Cantos in my former book, which another, through most earnest solicitations, was, too weakly, by me admitted to be concerned in ; for fear of being thrown into any similitude of turn or identity of rhyme.

But, it can scarcely be imagined, one, who, by his immense labours in translation of a most sublime and favorite poem, proceeded to the finishing forty Cantos, could stand in need of any *aïd* for three whole ones and four fragments ; and, that, from a person instructed by myself in the A B C of the language. So far from such effect, it has been absolutely the reverse ; for where I have, after comparison, found casually some resemblance, I have set to making alterations, where it was